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ABSTRACT

Almost 600 questionnaires were sent to private and public colleges and universities in a nationwide survey of their revision practices in advanced composition courses. Among the results were the following: (1) the teacher figured most powerfully in any revision activity; (2) a single mode of revision was the prevailing practice; (3) private schools gave more writing assignments; (4) most teachers required all types of papers to be revised; (5) between 10% and 30% of class time was devoted to revision/editing; (6) almost all revision/editing sessions took place in the classroom; (7) teachers gave revision and editing no or little grade weight; and (8) the majority of teachers were happy with current revision practices, with 25% planning to increase the time spent on revision, and no one planning to decrease it. Although referred to as a single entity in the survey, revision and editing are two different processes. In addition, revision must be taught in all the stages of a text's development. Finally, the great variety evidenced in the advanced composition course is a sign of health. (The paper concludes with the comments and reflections of a large number of survey respondents.) (JL)

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A SURVEY OF REVISION PRACTICES IN TODAY'S ADVANCED COMPOSITION COURSE

Ronnie D. Carter

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CS 207 550

A SURVEY OF REVISION PRACTICES IN TODAY'S ADVANCED COMPOSITION COURSE

Ronnie D. Carter

A survey, as you can imagine, involves tons of statistics, and I know that listening to someone reciting stats is about as exciting as watching the grass grow. Therefore, I have asked my co-panelists to hand out a summary of this talk, a summary that has twelve tables which we can glance through together very quickly and then examine some of the practices this survey suggests.

TABLE ONE gives us the number and distribution of the survey respondents. The significant difference in the "Rate of Return" holds some interesting possibilities, among them being that those who don't practice revision probably wouldn't fill out and return a survey questionnaire about revision; if that is true (and survey methodology tends to support that proability), then we may assume that State colleges and universities are somewhat ahead of their Private counterparts in embracing revision as an integral part of Advanced Composition. Because the number of returns from four-year Private and from both State and Private Graduate schools was somewhat anemic, I sent out a second mailing to another 120 four-year Private colleges and to every Graduate school in the land, including the sixteen that didn't answer the first mailing. The following tables incorporate figures from both mailings. The 593 questionnaires were sent to states based on their number of congressional seats in the Unites States Congress; therefore, the distribution closely equals the population distribution rather than the actual concentration of students in some areas of the country (for example, the Northeast with its numerous private colleges). The size classifications, used for the Question Ten comments, are located on the left side of Table One. The classifications of small, medium, and large are derived from the number of full-time equivalent (F.T.E.) students attending, according to the

1982-83 Yearbook of Higher Education (Chicago, 1982). The four-year versus graduate classification is somewhat arbitrary because some of the "four-year" colleges include institutions which advertise themselves as "graduate" but do not produce M.A. in English degrees. "Graduate" indicates production of M.A. and Ph.D. degrees.

TABLE ONE: Number and Distribution of Survey Respondents

	4 year State	4 year Private	Graduate State	Graduate Private	AVERAGE PERCENT
SMALL: less than 1,500 F.T.E	7.9%	39.4%			14.2%
MEDIUM: 1,500-10,000	53.9	52.4	6.7%	57.9%	44.8
LARGE: more than 10,000	32.6		93.3	36.8	35.8
"No advanced composition course at this time."					
SMALL		1.6			.5
MEDIUM	5.6	6.6		5.4	4.7
LARGE					
	100.0%	100.0%	100.0%	100.0%	100.0%
Number sent	238	240	75	40	593
Number returned	87	61	45	19	212
Rate of return	36.6%	25.4%	60.0%	47.5%	35.8%

TABLE TWO reveals how powerfully the Teacher figures in any revision activity, with the Self and Peer almost even. Also, a single mode of revision seems to be the prevailing practice today, although double and triple mode revision is not without adherents.

TABLE TWO: "How would you characterize the dominant type of revision/editing in Advanced Composition?" (Question One):

		NUMBER	% TOTAL	% ACCUMLATIVE
Single revision mode	Teacher only	77	39.3%	
	Peer group only	28	14.3	
	Self-evaluation only	19	9.7	
				63.3%
Double mode, unranked	Teacher & peer	19	9.7	
	Teacher & self	9	4.6	
	Self & peer	4	2.9	
				16.3
Triple mode, unranked	Teacher, peer, self	20	10.2	
				10.2
Triple mode, ranked by importance	Teacher primary	7	3.6	
	Self primary	4	2.0	
	Peer group primary	4	2.0	
				7.6
No revision		5	2.5	
				2.5
		196	100.0%	100.0%

A. Teacher only, teacher involved in double unranked, triple unranked, and triple ranked. N = 140/196 71.4%

B. Peer group only, peers involved in double unranked, triple unranked, and triple ranked. N = 86/196 43.9%

C. Self-evaluation only, self involved in double unranked, triple unranked, and triple ranked. N = 67/196 34.2%

TABLE THREE, which deals with Question One in a slightly different form than Table Two, shows us that when revision and editing are required, about half the time it will be "teacher required" with "peer group" and "self-evaluation required" being rather distant second and third types. Because some respondents checked more than one answer, we have 300 answers from 212 respondents.

TABLE THREE: "How would you characterize the dominant type of revision/editing in Advanced Composition?" (Question One):

	4 year State	4 year Private	Graduate State	Graduate Private	PERCENT AVERAGE
Teacher required	45.6%	46.6%	50.6%	48.0%	47.3%
Peer evaluation required	28.1	31.8	24.7	32.0	28.7
Self-evaluation required	24.6	21.6	24.7	20.0	23.3
None of the above	1.7				.7
	100.0%	100.0%	100.0%	100.0%	100.0%
Number of responses	114	88	73	25	300

TABLE FOUR examines the quantity of revision and editing done today by those teachers who require some sort of revision. They are almost evenly split on all, most, and some assignments. To me all means all or 100 percent, most two-thirds to three-fourths, and some means about one-third.

TABLE FOUR: "How much formal revision/editing, if any, does the typical student complete in Advanced Composition?" (Question Two):

	4 year State	4 year Private	Graduate State	Graduate Private	AVERAGE PERCENT
All assignments	33.8%	25.9%	44.5%	29.4%	33.7%
Most "	31.1	29.6	22.2	35.3	29.0
Some "	28.6	44.5	28.9	29.4	33.1
None	2.6		2.2	5.9	2.1
Varying: none to some to all	3.9		2.2		2.1
	100.0%	100.0%	100.0%	100.0%	100.0%
Number of responses	77	54	45	17	193

TABLE FIVE looks at the number of written assignments required in today's Advanced Composition course. Because the slot was tucked away on the right side of the sheet, only about half the respondents answered it. However, the trend seems to be that Private colleges and universities tend to require more writing, or at least a larger number of assignments, than do their State counterparts. Perhaps the larger number of assignments accounts for less revision work in Private schools (see Table Four directly above).

TABLE FIVE: "The number of written assignments required in Advanced Composition?" (Question Two-A):

Number of assignments	4 year State	4 year Private	Graduate State	Graduate Private	AVERAGE PERCENT
1-4	14.3%	14.3%	32.0%		17.4%
5-8	47.6	28.6	20.0	28.6	34.0
9-12	38.1	31.4	32.0	57.1	35.8
13-16+		25.7	16.0	14.3	12.8
	100.0%	100.0%	100.0%	100.0%	100.0%
Number of responses	42	35	25	7	109

TABLE SIX shows us that most teachers require all types of papers to be revised. When you couple "all types" with the number of writing assignments (see Table Five above), you can readily appreciate the effort and time that go into revision and editing practice, at least by those who require it.

TABLE SIX: "Are only specific types of writing revised/edited?" (Question Nine):

	4 year State	4 year Private	Graduate State	Graduate Private	AVERAGE PERCENT
All types are revised	77.5%	73.1%	64.5%	66.7%	73.1%
Only selected papers are revised	22.5	26.9	35.5	33.3	26.9 **
	100.0%	100.0%	100.0%	100.0%	100.0%
Number of responses	76	53	45	17	191

**About 75% of those reporting "selected papers" indicate "STUDENT'S CHOICE."

TABLE SEVEN reveals that a rather tight pattern governs the amount of time devoted to in-class revision and editing practice. When we add up the percentages for 10 percent through 30 percent, we find that 73 percent of all respondents fall within these parameters.

TABLE SEVEN: "What percent of in-class hours does the class devote to revision/editing?" (Question Three):

	4 year State	4 year Private	Graduate State	Graduate Private	AVERAGE PERCENT
None	8.7%	7.4%	11.1%		8.2%
5%	3.8	3.7		12.5	3.6
10%	25.0	25.9	22.2	25.0	24.6
15%	3.8			6.3	2.1
20%	35.0	18.5	24.5	25.0	27.2
30%	13.7	24.1	24.5	12.5	19.0
40%	3.7	11.1	13.3		7.7
50%	2.5	9.3		6.2	4.1
60%	1.2		2.2	12.5	2.0
70%			2.2		.5
80%	2.5				1.0
	100.0%	100.0%	100.0%	100.0%	100.0%
Number of responses	80	54	45	16	195

TABLE SEVEN Summary:

10%	24.6%
15%	2.1
20%	27.2
30%	19.0
	72.9%

of all Advanced Composition courses devote between 10 and 30 percent of the class hours to in-class revision/editing

TABLE EIGHT attempts to locate the place where peer revision is employed. The accumlative percent for "classroom" by itself and with other areas comes to an overwhelming 92.4 percent. In short the classroom figures in as the starting, middle, and/or end point in over 9 out of 10 revision/editing sessions. My own experience (and obviously that of almost all of the respondents) indicates that classroom instruction and practice are essential for peer revision to work, at least in the initial stages.

TABLE EIGHT: "If peer revision is employed, where does it take place?" (Question Four):

Location	4 year State	4 year Private	Graduate State	Graduate Private	AVERAGE PERCENT
In-class only	77.4%	59.1%	51.2%	71.3%	65.2%
Library space only					
Home only	1.6	11.4	9.3		6.2
All of the above	6.5	6.8	2.5	14.3	6.2
In-class & library		9.1	2.4	7.1	3.7
In-class & home	12.9	13.6	26.8	7.1	16.2
Library & home					
In-class & office			7.3		1.9
Office or conference room	1.6				.6
	100.0%	100.0%	100.0%	100.0%	100.0%
Number of responses	62	44	41	14	161

TABLE NINE covers the format of the revision/editing guides used. Although the primary-trait scoring guides advocated by Richard Lloyd-Jones of Iowa are fairly well known, apparently few teachers are using them. I have used them and can testify to the enormous time and effort that must go into them to create

valid guides. The open-ended types are easier to create, are more versatile, and tend to be process oriented whereas the primary-trait scoring guides tend to stress the end product. That is, the primary-trait guides focus on the evaluation of the text as text rather than on the reader's response, where the process of revision can transfer back to the reader's own text. Unfortunately, there is little research available on revision guides to suggest whether open-ended, reader response guides are more effective than primary-trait ones in increasing student writing abilities or changing writing behaviors.

TABLE NINE: "If revision/editing 'guides' are used, what is the format of the guide?" (Question Five):

	4 year State	4 year Private	Graduate State	Graduate Private	AVERAGE PERCENT
Don't use guides	55.6%	40.4%	50.0%	62.5%	50.5%
Use guides	44.4	59.6	50.0	37.5	49.5
	100.0%	100.0%	100.0%	100.0%	100.0%
Number of responses	81	57	48	16	202

TABLE NINE-A: Those who use guides

Type:	4 year State	4 year Private	Graduate State	Graduate Private	AVERAGE PERCENT
Primary trait	8.3%	17.6%	12.5%	16.7%	13.0%
Open-ended	44.4	38.2	45.9	16.7	41.0
Both: primary-t and open-e	5.6	5.9	8.3	16.7	7.0
Other types	36.1	32.4	25.0	16.6	31.0
Handbook checklist	5.6	5.9	8.3	33.3	8.0
	100.0%	100.0%	100.0%	100.0%	100.0%
Number who use guides	36	34	24	6	100

TABLE TEN considers the timing of revision and editing; as you can see, the range of variation is very large. But to group the information somewhat differently (TABLE TEN-A), we note that revision practice occurs once on a paper about 41 percent of the time; twice, about 25 percent; three or four times, about 35 percent. To summarize it even further, teachers require single revision practice 41 percent of the time and multiple revision 59 percent. State colleges and universities appear to favor multiple revisions whereas Private institutions like single revision (perhaps a "spin-off" of a larger number of assignments?). My own research indicates that single revision practice, in this case peer group revision between rough and polished drafts, has little or no power to increase writing ability and that multiples revisions in more than one mode (teacher and self and peers) are required to gain robust power. The situation may be analogous to air, water, and food: we need all three to survive.

TABLE TEN: "When does revision/editing practice occur?" (Question Seven):

Timing:	4 year State	4 year Private	Graduate State	Graduate Private	AVERAGE PERCENT
After invention	0.0%	0.0%	0.0%	0.0%	0.0%
After structure/outline	0.0	0.0	0.0	0.0	0.0
After rough draft	24.0	22.9	23.9	16.7	23.2
After polished draft	14.7	33.3	2.2	33.3	17.7
All of the above	29.3	12.5	41.3	41.7	28.7
After rough & polished drafts	24.0	16.7	17.4	8.3	19.3
After some other double or triple combination	8.0	14.6	15.2		11.1
	100.0%	100.0%	100.0%	100.0%	100.0%
Number of responses	75	48	46	12	181

TABLE TEN-A:							
	single revision	38.7%	56.2%	26.1%	50.0%	40.9%	
	double "	28.0	24.0	25.0	8.3	24.9	} 59.1%
	three-four	33.3	19.8	48.9	41.7	34.2	
		100.0%	100.0%	100.0%	100.0%	100.0%	

TABLE ELEVEN reveals some discrepancy between the percent of the course grade and the time spent on revision and editing. (Let's glance again at Table Seven.) By comparing Tables Seven and Eleven you can see that although most teachers devote from 10 to 30 percent of the class time to revision and editing, they often give it no grade weight or little grade weight. Your experience may parallel mine, in that until I gave some grade weight to revision, I often found many students becoming increasingly lackadaisical in peer group work as the semester progressed--until I made it count for 10 percent of the course grade.

TABLE ELEVEN: "For what percent of the course grade does revision/editing count?" (Question Eight):

Weight:	4 year State	4 year Private	Graduate State	Graduate Private	AVERAGE PERCENT
None	47.0%	23.4%	20.9%	43.7%	33.9%
10%	13.2	25.5	14.0	25.0	17.8
20%	26.5	23.4	30.2	6.2	24.7
30%	5.9	8.5	11.6	6.3	8.0
40%		2.1			.6
50%		6.4	4.7		2.9
60%					
70%					
75%	1.5		2.3		1.2
80%					
90%					
100%	1.5	4.3	4.7		2.9
Not a separate grade	4.4	6.4	11.6	18.8	8.0
	100.0%	100.0%	100.0%	100.0%	100.0%
Number of responses	68	47	43	16	174

TABLE TWELVE looks to the future, always something of a shadowy thing at best. One of the respondents mused, "How should I know for certain what I'll be doing next year, if I'm alive?" However, two dominant trends do emerge: first, three out of five teachers are fairly happy with their current practices; second, one out of four will be increasing the time spent on revision. Almost no one will be decreasing the revision and editing effort in his or her course.

TABLE TWELVE: "Do you plan any change in your revision/editing practice?" (Question Six):

Plans:	4 year State	4 year Private	Graduate State	Graduate Private	AVERAGE PERCENT
Stay same	61.2%	53.7%	58.8%	64.3%	58.8%
Less time spent	2.4				1.0
More time spent	22.4	35.2	27.5	21.4	26.9
Create new guides	8.3	9.3	13.7	14.3	10.3
Contracts	1.1				.5
More peer assistance	1.1	1.8			1.0
New methods/materials	3.5				1.5
	100.0%	100.0%	100.0%	100.0%	100.0%
Number of responses	85	54	51	14	204

Pages 14 through 30 contain the comments and reflections of the many respondents. To provide confidentiality, I put only the status of the school and its size before the verbatim comment. I was very pleased with the warm support given by my respondents, and I want to thank each and every one, including the two "sour grapes." I was encouraged that Ross Winterowd, Ann Berthoff, Frank O'Hare, Charles Cooper, and Donald Murray--among so many other busy scholars--thought that this survey might yield some interesting facts about the current

state of revision and editing in Advanced Composition. Because it seems to be the first survey of revision practices in advanced composition, it may serve as a statistical benchmark of future trends and practices in revision.

Let's try to gather together some of the strands that spin out of the survey. First, permit me to state quite emphatically that the linking together of revision and editing was deliberate. I didn't want to ask a leading question, such as "Do you see revision and editing as more or less synonymous terms or as different processes?" I was gratified to note that some of the respondents had trouble with the linkage and clearly saw them as different processes. Two replies will demonstrate:

> "I have trouble distinguishing revision from rewriting. Is revision patching up and rewriting a complete overhaul. Where does one slide into another? I suppose I define a rewrite as a totally new attempt at the same task without recourse to previous drafts."
>
> "I do not ordinarily stress revision as a process step, and editing I consider secretarial."

Such comments, although in the minority, suggest that revision and editing do differ. However, the vast majority of the respondents made no differentiation between revision and editing, and in fact generally wrote it revision/editing. Given my own experience, I can say that I moved in 1976 from editing to cover the whole show to a careful discrimination today between editorial cleanup of mechanics, spelling, etc., and the "re-seeing" or "revisioning" of the material necessary for the student to make substantive additions, deletions, substitutions, and rearrangements at all stages of the text's development.

Second, what strikes me as being particularly relevant for writing teachers may also impress you as you read the many comments: that revision is an on-going

process that takes place at all stages of the text's development and, therefore, re-vision should be taught at all stages of the text's development. The splendid work by Sonrda Perl, Nancy Sommers, and Donald Murray (to mention the first three names that come to mind) has revealed to us how recursive invention, writing, and rewriting are and how re-vision takes place at all stages of the text's development, not as that last linear step in the composing process (which editorial cleanup probably is). Some of the respondents have discovered this recursiveness on their own and others read about it in the professional journals; many are applying the knowledge to multiple revisions plus final secretarial editing.

A third practice that strikes me an important and evident is the general emphasis put upon the process of writing versus the end product. The respondents clearly distinguished between how it is written and what is finally submitted for a grade. And that's encouraging. There seems to be an increasing awareness of the aims and voice in student writing and a decreasing emphasis upon the particular modes of organizing and controlling material: description, narration, etc.

Fourth and finally, the grand variety in Advanced Composition today should be looked upon as sign of vital health, because it acknowledges that there is not just one and only one way to teach the course. The major differences between students must be met in different ways.

This study is very much in the making. The questionnaires are not yet coded and key punched for computer runs, there aren't as yet any SPSS Analyses of Variance and Covariance, no regression runs, etc. I hope to complete these vital steps in the next few months. In the meanwhile, I would welcome (with a capital W) your analysis of trends and practices that are evident from the many comment or tables. My address is Ron Carter, Indiana University East, Richmond, Indiana 47374. Thank you.

Size classification: SMALL: less than 1,500 full-time equivalent students

MEDIUM: 1,500-10,00 F.T.E. students

LARGE: more than 10,000 F.T.E. students

QUESTION TEN: "Any subjective comments and reflections on revision/editing in Advanced Composition?"

Graduate State (large): "I am trying to educate our advanced composition teachers to make peer-editing an integral part of the course. They think rewriting is personal!"

Four year Private (small): "After I have read a student writer's rough draft, I make very general comments, such as, 'Your paper lacks focus,' 'The seond paragraph doesn't seem logical in its argument' (or 'its placement'), 'You have made many spelling errors in this paper.' That is, I try to encourage <u>self-revision</u> as well as <u>teacher-required revision.</u>"

"I do not see the value in knowing what my colleagues do (at least in this instance). Is it to shame me to do something different? Is it to suggest that X number of teachers ought to mend their ways? Is it to jump on Donald Murray's bandwagon and make some sweeping generalizations about teachers' perceptions of the writing process?"

Four-year State (small): "The class is taught by workshop and conference; therefore all writings are rewritings. All papers are read and discussed in process, in small groups, and with the teacher."

Graduate State (large): "My Advanced Composition seminar at _____ attracts only the finest students in the University. Thus, my experience may be atypical. I find that revision, formally required and with peer feedback, works extremely well. My students are ready to become editors for others' work when the class begins. By term's end, they do a fine job of editing and revising their own work."

Graduate State (large): "Revision is a necessary feature of the course."

Four-year State (medium): "In my composition classes formal revision is required for the final evaluated theme. However, revision is encouraged from the planning stage through the final writing. Usually the student who profits is the better-than-average student. Typically, the average student does as little revising as he can, but even that "little" normally results in some small improvement of writing skills by the end of the semester. Necessary, but most students won't do it without supervision or a tangible (grade) incentive."

Graduate State (large): "The type of course is argumentative writing. Each student writes six papers of 1000 words and a 2500-word paper; each paper requires some measure of research in the library or another suitable facility. Students have a week to write each 1000-word paper and a week to revise the graded paper. I grade the revised version, and the student can take whichever grade on the assignment--original or revision--is higher (almost always the revision). Should the revision be lower, I don't lower the grade on the assignment."

Four-year State (medium): "Most of the revisions in our class are done out of class and for the student's development of skills. Little change is made in the grade given to the theme when revisions are largely mechanical. Change comes when the revisions are substantive."

Four-year State (medium): "Finding time for extensive revision is a problem. Because our students write on a different subject each week, most revision/editing takes place outside of class (the writing itself takes place in class). Getting the less able student to revise/edit is a continuing problem."

Four-year State(medium): "We give extensive attention to the outline before the actual writing; revision after the polished drafts are in (and graded) is usually in the form of individual conferences, so there is no standard guide for this."

Four-year Private (small): "I wish I had demanded more of it."

Four-year State (medium): "After the first paper or two one sees students begin to imitate in their editing of another's paper just the kinds of things one puts on student papers in evaluating and marking them. Good students learn during the semester to see the writing of their peers through the instructor's eyes, and many even see their own writing in this way, which is my main goal in editing.

I also use editing in freshman composition. Anyone who chose to research it would find, I am sure, that the sheer quantity an editing student can generate in commenting on another's paper is an excellent predictor of that student's writing ability."

Four-year Private (medium): "The Advanced Composition course, as you may note, is closely modelled after that of John Trimble at the University of Texas at Austin: 60% of the grade is for composition of 12 papers; 40% for editing of each other's papers throughout the semester. Two papers are edited in class each week, providing us with opportunities to discuss the writing and editing process--and related problems--throughout the semester. My point and strategy? To ingrain in students a set of methodical strategies in rewriting and revising. Almost any student can write, I argue; the difference between writers who pay to learn to write and those who get paid to write is, simply that the latter know how to rewrite as well. So, rewriting and revising is a fundamental strategy in the course."

Graduate State (large): "We do not lose sight of the product--something which the student must produce by himself."

Four-year State (medium): "I need to do more."

Four-year Private (medium): "Both revision and editing are essential. I find students in Advanced Comp course quite willing to do extensive revisions; they have some confidence in their writing abilities and can be analytical about what they and others have done."

Four-year State (medium): "As the attached course description makes clear, students get editorial advice in three ways: from my comments on their papers, from the comments of at least three peers, and from in-class discussion of essays. Having received all this feedback, students can decide to revise their essay or write a new paper on the same topic. This variety and freedom of choice have been very effective elements of this course."

Four-year Private (small): "No paper is finally accepted (recorded as graded) until a revision accompanies it."

Four-year State (medium): "As a whole, our department is teaching revision as an on-going part of the writing process that occurs each step of the way."

Four-year State (small): "Workshop approach is particularly valid in Advanced Composition, as is peer evaluation. Students frequently revise "before the grade" if they know the class will grade their work."

Four-year State (medium): "I plan to shorten guide--just put questions on board, emphasizing the particular things we've emphasized as we discussed model essays in Modern American Prose."

Four-year State (medium): "Instructors are encouraged to allow and promote revision so that (1) students learn that many drafts are normal in the process, (2) that the instructor's comments are meant as pedagogical not as a defense/justification of a low grade, (3) that the essay doesn't always 'come out right' and that's OK."

Graduate State (large): "I find revision/editing a very useful practice--it improves the quality of the papers. And the students also appreciate the opportunity to read one another's work and comment on it. I also find Peter Elbow's rubric for peer evaluation useful at the first of the course; it establishes a model for'behaving'!"

Graduate State (large): "All students have different abilities and needs in matters of revision/editing. I personally work with each student individually before and after the paper is submitted. Some students need instruction and help at a basic level. Others need suggestions (or merely questions put to them) about only the most sophisticated aspects of writing. I try to help them accordingly."

Graduate State (medium): "Blackboard work by the teacher after papers are in does a great deal of good in spite of the popular theory (ies) now. Also, hearing papers each week to get a notion of form and expression. I have discovered that advanced comp students do not derive the benefits of in-class revision and editing that freshman classes do; and besides, the invention/draft/revision notion has been practiced by many comp teachers for the last 25 years. Nothing is really new except what seems for the moment to be forgotten by the newest bunch of researchers. Revision of papers after final submission does result in better papers, at least according to the teacher who directed the revision."

Four-year State (medium): "Chief advantage of peer revision/editing is exposure of each student (in absence of teacher) to writing by fellow students that is both better and weaker than his or her own. Gives perspective on his or her own strengths and weaknesses not otherwise obtainable."

Graduate Private (large): "I teach revision through class workshops and private conferences, following a more informal and ad hoc procedure than your questions presuppose. I ask my students to write two essays in each of four modes with the expectation that they will revise one of the two for a grade. I comment on the two essays, suggesting ways they might be developed and improved, and then meet with each student before the revised essay is due, to discuss which of the two is more promising and to explore strategies for revising it. Prior to these meetings, the class has discussed in a workshop essays by four or five of its members, pointing out strengths and weaknesses, and each member of the class has commented on the four or five essays in writing, providing their authors with further advice and gaining (I hope) a sharper critical awareness of their own work. The only "guide" I supply is the glossary of errors which I've attached, and sometimes a condensed version of Lanham's pages on the 'paramedic method.' We also analyze some revisions Joan Didion made in magazine articles which later appeared in The White Album. I've explained all this not to recommend it--though I think it is a successful method--but so that you can fit it accurately into your categories."

Four-year Private (medium): "The general atmosphere is one of 'good writing is good revising.' One of our texts is Lanham's Revising Prose."

Four-year State (large): "I do not ordinarily stress revision as a process step, and editing I consider secretarial. Word-processing programs will soon take over this automatic regularizing of a text, aligning the forms to conventional usage. Grammatik does this already for $149.00.

Revision is but another name for writing. Anything which intervenes between first thought and written draft is part of it. If it falls between the first thought and the first draft, it is treated under invention; if between first draft and final version, it is still a generative process. Young, Becker & Pike's comments apply at either stage."

Four-year State (medium): "I like to believe that my students make revision/editing a part of every writing assignment--at every stage, in fact, in preparation of an essay. Early in the quarter I spend some class time on editing, making use of student papers as examples. My emphasis is largely on language, removing clutter, finding more exact words--the usual; later I work on sentences, but rarely as a class activity. I'm largely concerned to impress on the students the need to be self-conscious critics of their own work. Later, toward the end of the quarter, the students prepare a collection of essays, drawing on the work they've written over the first seven or eight weeks. They must determine the selections and work out the scheme of arrangement. I expect the essays in the collection to be thoroughly revised and edited to make them 'fit' together to form the collection. It seems to work."

Four-year Private (medium): "Our courses are completely at the discretion of the instructor so there is no set way of teaching advanced composition. My own classes are based broadly on Aristotle's Rhetoric and some of Peter Elbow's formulas for working on writing in peer groups. My course format is also affected by the book of essays I have chosen for that year."

Four-year State (medium): "The actual editing of the material takes place in the classroom under the supervision of the instructor. Students duplicate papers, distribute them, and then evaluate each other's. I referee, coordinate, and, when necessary, ask pointed questions and make specific suggestions. The revision itself takes place when the student chooses to take the class evaluation, along with my personal editing, to heart and rewrite the assignment.

I have trouble distinguishing revision from rewriting. Is revision patching up and rewriting a complete overhaul? Where does one slide into the other? I suppose I define a rewrite as a totally new attempt at the same task without recourse to previous drafts. At any rate, only rarely are students asked to start over from scratch. I might also add that I do not insist on revision when the original comes out right the first time--as it miraculously does now and then."

Four-year State (medium): "Revision is of two sorts: on-going and after the draft is completed. I do not allow revision (normally) after the paper is graded--the product is the product. On-going revision involves changes in ideas (new ideas; reordering ideas) during prewriting (ala Elbow as well as list making ala Lauer); revision, in my view, is part of Invention. Revision after the draft is completed is partly editing, but I allow peer evaluation in class prior to the final writing. Often, students make major changes in the text.

We give quite a lot of time to tutorials---one-on -one discussion between teacher and student. I have tutorials while the class is writing--in the early stages of developing the paper. I enclose a copy of the worksheet that I use to stimulate ideas and to move the paper beyond the five-paragraph essay. After the introduction is completed and the body well underway, students are invited to bring their worksheet to my desk. Together, we try to find ways to amplify subtopics--with illustration, compare/contrast, classification, etc. I have no other revision/editing guide."

Graduate Private (medium): "If this means consideration of content, Yes. An audience will react to content subjectively; I try to play that side."

Four-year State (small): "I don't teach invention and revision as separable activities--but I do ask that each paper be reviewed, revised, and resubmitted after I have read and marked it."

Four-year State (large): "Taught as a vital part of the writing process. I stress (1) Getting the idea(subject and predicate).
(2) Planning: audience, strategy to reach that audience, tactics to carry out that strategy, and outline.
(3) Rough draft.
(4) Rewrite One (big things).
(5) Rewrite Two (little things).
(6) Final draft (clean) plus proof-reading and correction of final copy.
(7) Possible rewrite after getting other editors' or readers' suggestions.
Note large proportion of the above which could be called revision and editing."

Four-year State (large): "During conference sessions (held after each paper is due) I frequently help students revise or edit variousstages of their material, sometimes even extensively--but the conferences aren't mandatory and they aren't limited to evaluations of what students have already written and are sometimes concerned with pre-writing matters."

Four-year State (medium): "Important to emphasize revision/editing in relation to the writing process and at all stages in the process. Important to use a basic guide for revising/editing."

Graduate State (large): "You've got to prepare your students to be ready to do it any time. If you don't formally require it, they just write the paper the night before and so don't have any time for real revision. The biggest job is to get them to see that real revision is a lot more than hunting for grammatical and spelling errors."

Graduate State (large): "I regard Revision as one of the most important stages of the writing process. I stress the importance of self-revision through allowing students time to re-think any particular assignment, and building time into the schedule facilitates this. I am using Hairston's Successful Writing (1981) as a textbook, and her Chapter Nine and list of student evaluation questions (p. 272) 'guide' us in this activity. I also guide revision practices with reference to traditional rhetoricians (Quintilian, for example) and personal experience."

Graduate State (large): "When a course is targeted to writing for a specific area, one sometimes has to spend so much time on the early stages of the writing process in that particular area (as well as other things--e.g., genres and conventions), that revision gets short-changed. I'm trying to give it more attention."

Four-year Private (medium): "The problem with revised papers is that often, most often, students even in advanced composition tend to throw the baby out with the bathwater. Though I agree with the tenet that there is no good writing, only good re-writing, I also believe that one paper, which has been through three drafts, should be the end of that assignment. All the revision in the world will not clarify a thought that is fuzzy; yet the same thought might find its own clarity in the next assignment. I think we concentrate too much on the product and not enough on the process."

Four-year State (medium): "Emphasizing revision or reformulation allows student writers to look at all writing as prewriting for other writing and introduces greater flexibility into the process. We don't use a specific rewriting guide. We do use ideas from Peter Elbow, Maxine Hairston, Ken Macrorie, and Ross Winterowd. Essentially, the principles of deletion, substitution, rearrangement, and addition are basic tenets."

Graduate State (large): "I confess that my strategy is to grade with extensive comments early assignments--and grade them hard (half the class got C's on the first two assignments). Then I give similar assignments and hope for improvement. I require rough drafts but look at only half of them: e.g., draft of collection letter, draft of inquiry letter, draft of proposal, draft of report.

I am more product than process oriented in advanced writing than freshman comp, but not a lot more. We spend most of the time looking at each other's products and actual business samples."

Four-year State (large): "The course is Advanced Composition for Teachers. The editing is treated as the fourth step of the composing process; however, the message is also given that some individuals edit as they move along at any stage in the writing."

Graduate State (large): "You may be interested in the enclosed syllabus of our course solely on 'Editing English Prose.' Twice a week (for the 'Workshop' sessions shown) students edit manuscripts before class, then are randomly chosen to transfer their editing to an overhead transparency of the MS. First third of the course is copyediting only; rest is 'substantive' editing as well."

Four-year State (large): "Revision develops the writing skill so that grades automatically rise as students become more skillful."

Graduate State (large): "Revising improves the grade if it is done religiously before the papers are handed in, as our Advanced Comp classes strongly recommend. However, some papers are graded and then the revision is graded and the grades are averaged."

Four-year State (medium): "It's difficult to answer questions such as No. 8 [For what percent of the course grade does revision/editing work count?], since there isn't any formula I use to determine exact percentage of a grade. However, I urge a complete re-thinking and revision, including the possibility of a different point of view (or narrative perspective). Obviously, revision is one of the most important aspects of the writing process.

I also might add that we seldom offer 'Advanced Composition' as a class, since most majors at this university don't allow enough elective hours for us to fill a section."

Graduate State (large): "What I would like to do is request that each student come to the second class meeting with <u>two copies</u> (i.e., one for me, one for him or her) of a previously written and graded research paper (from any recent college course). We could then use those papers as tests for editing practice. Additional assignments could be assigned to augment the discussion or rhetorical and organizational strategies. The problem with revision practice is you must spend at least one-third of a quarter (3 out of 10 weeks) critiquing intial drafts. This crams style, revision for audience, discussion of alternative strategies into, at best, a 2-3 week period. If a <u>significant</u> revision of that first week paper were the final writing product, I might cover more ground."

Four-year State (small): "Two of us here(out of four) use this method in Advanced Comp and have since 1974--<u>most</u> satisfied."

Graduate State (large): "Revision is the heart and soul of any composition course, advanced or lower division."

Four-year State (medium): "Although no rewriting occurs in class, we discuss rewriting in detail from the outset. The ability to advance an idea to its full potential underlies the whole course. 20% of classes go to reading one another's work, and the comments written in those sessions help when the students rewrite. I'd guess that 50-67% of the papers I receive, under the category 'rough draft,' are at least second drafts, so I feel that editing--albeit self-directed--persists throughout the semester. That belief is a conerstone of the course."

Four-year Private (small): "(1) I require revision/editing only for papers below C and for those I designate above that grade. (2) If the student wishes, I assist in the editing of a rough draft. (3) An aim of the course is to develop in the student the ability to examine his/her work closely and critically rather than to depend on peers or the instructor for editing. One of my former students, who writes for ----------, told me this was one of the major things he learned in the course."

Four-year State (medium): "I teach each essay type tutorially. Though it is expensive regarding my time, this method is useful in getting students to respond to criticism."

Graduate State (large): "Revision and editing to me are drastically different processes. Therefore, answering your questions was difficult."

Four-year State (medium): "I found revision/editing sessions among peers helped in one area I had not anticipated. A few of my students were pre-law, and they had succeeded in adopting the language of law in their writing--long convoluted sentences and specialized terminology, use of impersonal, ambiguous language, and so on. When I commented on these qualities on their papers, they tended to resist changing--they claimed their legalese was readily understandable to most people. However, in revision sessions their peers consistently complained that their writing was incomprehensible, and that kind of interaction and reaction resulted in slow but definite change in these pre-law students' attitudes. Their writing improved."

Four-year State (small): "My practice in the junior-level writing course is to read a next-to-last draft of each essay, make 'corrections-needed' signals and suggestions, and then grade the rewritten, polished draft. Hence I cannot answer question 8 above [For what percent of the course grade does revision/editing work count?']. I used to grade the next-to-last draft as well as the rewritten version, and then average to two grades, but now I grade only the final product as representing what the student can accomplish with my marginal comments as guides to revision."

Four-year Private (medium): "We do not offer advanced composition under that title or as adv. comp. We do offer upper level writing courses, with adv. comp to follow soon. When we accomplish the breakthrough to the students' understanding the importance and the principles of revision/editing, we are close to accomplishing our goals of producing effective writers. The process is difficult to teach, but perhaps the most important segment of our teaching."

Four-year Private (small): "Students in advanced comp are often more appreciative of suggestions for revision than students in freshman comp, though occasionally someone holds out against both student and teacher suggestions for change in a cherished paper."

Graduate Private (medium): "The polished is always rough. You must stop somewhere, and you can always scratch away. It's discouraging for anyone to think about the imperfection that's built in whenever he writes. But with courage one gets through and sees a 'better copy.' The question is, of course, what's the best, how can the writer tell this point has been reached. In the last analysis, with peer group and with instructor help, the decisions must be felt by the original writer to be good--better than before--acceptable to him and not imposed from without."

Four-year State (medium): "In most of my classes (advanced composition), students come with a bad feeling about writing. My first challenge is to change that attitude to get them feeling good about writing, wanting to write. Accordingly, I arrange my approach to be as non-threatening as possible at the start of the quarter, progressing from invention to organization and to revision. Work with rhetoric comes in class during the period of invention. Students write their assignments at home most of the time. I refuse to comment on matters related to editing or revision until the second half of the quarter, and when I discuss and work with students on revision, I grade them on what I teach them and on what should reasonably be expected of students at their grade level. Put another way, I may discuss matters of grammar, punctuation, etc., before we get to editing, but I do this to prepare students to edit, to alert them so that they can begin cleaning up their work when they discover things requiring adjustment or removal; I hold them responsible only when the entire class activity is editing--that is during the last part of the quarter. We always need more time than the quarter allows, but the system works."

Four-year State (medium): "Writing is rewriting. In my advanced comp sections students work on one or two large projects throughout the semester so that revision is the essence of the course."

Four-year State (large): "I have small groups of students (4 to 5 to a group) read each other's drafts and give one another constructive criticism. Then I take the drafts home and add my criticisms, but no grade yet. After the students receive their evaluated drafts, they prepare the final version of the paper, turn it in, and receive my final criticism and grade. The students and I have been satisfied with this arrangement so far."

Graduate State (large): "Part of the regular class time is taken up with both small group conferences (4 students and me, xerox copies of prewriting and/or rough drafts distributed beforehand) and with individual conferences. This time is all aimed at revising work in progress. A typical schedule would involve 4 group conferences (2 with me and 2 inclass with me circulating among the groups) and a minimum of 2 individual conferences (more if student requests them).

I don't use revision guides because individual needs, problems, and concern vary greatly. I base revision on those individual needs. Generally, invention is less of a need at the upper level than organization, purpose, and audience concerns--something not true for freshmen."

Graduate State (large): "Peer group conferences, with teacher in role of another 'reader,' are ranked highest in value by my students when they were asked: What part of the class helps you most to improve your writing?"

Four-year State (medium: "The course would be meaningless without it."

Graduate State (large): "I would incorporate more peer revision of drafts; too often 'revision' is misinterpreted by my students as meaning 'mechanics' and 'grammar.' I think they'd be more willing to do more structural/organizational revision if they all used word processors."

Graduate State (large): "I assume that less revision should be necessary in an advanced comp course because, at that point, students should be in the habit of revising their work independently, before handing it in. I therefore think it primarily relevant that the teachers and other 'advanced' students can point out things the student hasn't been able to see for him or herself. However, being in the process of teaching my first 'advanced' comp course (Writing About Lit) that perhaps too much sophistication was assumed and that most students should probably revise every essay and need to develop their self-critical faculties."

Four-year Private (small): "Your questions seem to treat revision/editing as some sort of 'exercise' or isolated unit of work. I take it for granted as a nearly constant demand of the whole writing process, particularly since the students are working toward having something 'publishable.'"

Four-year State (medium): "At the time of returning graded themes to my students, I normally comment on the strengths and weaknesses of their compositions. Then, I specifically choose specimens of 'good' and 'bad' papers, read sections of those papers to the class explaining my reasons for viewing them so as an intelligent reader. Instead of using 'cold print mickey-mouse'exercises, I believe strongly in employing students' written work, for they can relate to them instantaneously. I do periodically stress on 'Prewriting,' 'Writing,' and 'Revising.' Occasionally I ask my class by show of hands: how many revised their themes more than twice, more than once, etc. Another question that I raise relates to the specific features students have accomplished in their revisions. I reiterate that mere spelling and mechanical errors would not amount to revision. Revision should constitute locating: 1) logical fallacies, 2) stylistic weaknesses, 3) improper sequence and inadequate development of thoughts."

Four-year State (large): "We place a great deal of importance on peer group revision. Instructors assist with revision in individual conferences on every other paper."

Four-year State (medium): "Exams for this course are in-class essay exams, but I have not included these as writing assignments because they are not revised. The final exam is also an in-class essay, and I have included it as a writing assignment because students are given topics in advance and are allowed to prepare for the in-class essay with research, discussion, notes, outlines, etc.

I do not use a revising or editing guide. Students rely on teacher comments on the first draft and in-class peer evaluation. I tend to take each paper as sui generis instead of issuing across-the-board sets of rules, advice, or instructions. I think what needs to be done to improve a given paper depends on what it's about, the invention of the individual writer, and the audience it's intended for."

Four-year State (large): "Problems: (1) How to work more revision into the course; (2) How to persuade the students that revision/editing calls for more than simply cleaning up some errors in mechanics and perhaps expanding upon a couple of points."

Four-year State (large): "As all researchers seem to agree, writing is in the rewriting. I don't see how Advanced Comp can be taught without revision."

Four-year State (medium): "I try to make the case to my students that editing is a different matter from revision which is, actually, what composition is. The real challenge is to make the allatonceness of composing a resource rather than a source of anxiety. Learning to keep everything tentative, learning to tolerate ambiguity, realizing that REvision is ongoing but not disruptive is the principal thing to learn as a writer.

The only difference between Advanced Composition and Freshman Composition, in my view, is pacing: in Adv Comp we read more, we write more, we re-write more---more everything. . . .more of it, more of the time, more concentratedly, etc."

Four-year State (small): "While students seem to find peer evaluation helpful, I generally feel that most such evaluation is either uncritical or very picky. This past semester, I tried to focus peer reviews by highlighting two or three things to look for especially in the assignments which we reviewed. That helped, but not much. In the future, I think I'll spend more time preparing students to do the evaluations, using samples from past classes to get them started on the critical process with papers in which no one in the class has a personal or emotional stake. I am not, however, optimistic."

Four-year State (medium): "I find that students often do have a good grasp of words--connotation, diction--when viewing finished work, but can't seem to apply the same critical ability when they write their own early drafts."

Four-year State (large): "Most is out-of-class and done at all steps concurrently with the writing (after invention, after structure, after rough draft, after polished draft). I am available in my office for consultation. Also, I require that papers be revised after they have been graded and returned whenever it is clear that the student will profit."

Four-year State (large): "Only that, even students comment that it's desirable and effective."

Four-year State (medium): "I've taught this course four semesters in a row. Increasingly I am asking for revisions and attempting to include more formal instruction in revision. During the current semester I have set aside several class periods for revision---in small groups---of rough drafts. I am encouraging students to emulate Eudora Welty, who cuts and tapes her drafts to form what look like immensely long galleys. A student who did that last term urged me to require the method by having students bring scissors, tapes, etc., to class; I am taking up his advice. It is clear to me that efficient and effective revision is something that most students have never learned to do--they don't even know that it's more efficient to write on one side of the sheet--and I think that you're looking at an important aspect of composition teaching. But I am dubious of the regimentation that might result from certain emphases implied by some of these questions. But as long as there is an element of peer revision, the teacher couldn't succeed in being autocratic."

Four-year Private (medium): "I try to get students to recognize the need for revision and to get them to see it as a new perspective on their material."

Graduate State (large): "Revision of a rough draft in the light of peer and teacher criticism provokes two-thirds of the real <u>learning</u> that takes place in any composition course. Without such peer-criticism and revision, the courses would be next to useless. Writing <u>is</u> rewriting."

Graduate State (large): "My experience has shown that peer editing and subsequent student revisions is one of the chief factors in gaining students' confidence in their ability to improve their writing."

Graduate Private (large): "Rewriting/revision is integral to the course, and it must be a context-sensitive activity."

Four-year Private (medium): "I've concluded through the years that (1) the most profitable time to do peer revision is not on finished paper when input can't be immediately acted upon, but on the final draft; (2) highly directed (primary-trait) worksheets with an open-ended question thrown in yield the most help; and (3) among other advantages, heightened sense of audience is greatly developed by peer reading."

Four-year State (large): "A work is not graded until after verification (revising/editing) has taken place. However both untimed and timed assignments are given; hence some of the assignments cannot be revised."

Four-year State (medium): "I teach revision/editing processes as an integral part of the composing process by relating the processes to the writer-audience-purpose/message considerations a writer makes or should make so that his or her writing can be more effective,i.e., it is written so that it is worthy of a specific audience's attention and consideration. I also teach the r/e processes as a way the student can perceive himself as an audience for his writing so that he can gain control of the infinite capacity for though to create an order or understanding (a cosmos--so to speak--from chaos, or even a development of his unrelated thoughts. I want students to know what they are saying (writing) rather than to abandon underdeveloped ideas, as often typified in the statement 'I know what I mean, I just can't write it.' The students' work provides a syllabus for the course."

Four-year State (medium): "I can't quantify the extent of the revision that takes place in my classes. I teach students how to revise; we do self-revisions, group revisions, class revisions. Most papers are revised before they are handed in. Several papers go through a further revision in class. Most students revise their papers further on their own. The final paper is the one that gets the grade, though I sometimes grade what turns out to be the next-to-final paper.

Please keep in mind that this data relates to my sections only. From what I've seen and heard, very little revision takes place in class or after first drafts of papers in classes of my colleagues. Most of my colleagues are pretty traditional in their teaching of writing."

Graduate Private (large): "Students' learning to edit has proven one of the most valuable techniques acquired. I wish we had time to do even more in class."

Graduate State (large): "At this level, students in need of sentence-level revision help need tutorial sessions, preferably with the instructor and at the time when the rough draft is finished. Severe problems beyond the sentence level are also best handled in this way. All students should be urged to seek such help for individual essays that give them problems, i.e., self-diagnosis of 'problem' writing should be developed (preferably already in progress) at this level. I require all students to rewrite an earlier effort about midway through the course on the assumption that none of us would be very satisfied with a piece of our own writing two to nine weeks removed from us in time. This assumption is borne out (informally) by the frequency with which students report difficulty deciding which of their earlier essays is most in need of a complete overhaul.

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I teach revision (following Eastman, I believe, among others) as a 'viewing again'--not small adjustments, but a thinking through anew of the whole of one's thoughts and statements on the subject."

Four-year Private (medium): "No reflections, but I'll explain my class policy and you'll see my goals.

1. We have 10-week terms, so not much time.
2. One day a week we're all together to discuss rhetoric in general, using whatever text we have.
3. Then I split the class: one-half meets one day, one-half another day.
4. In the meantime students hand in one paper a week, with enough duplicates for all the members of their group. Group members read these and mark on them before the workshop class. Then during class every student gets 10-15 minutes of attention from all members of the group, plus me.
5. Students can accept grades on any of these papers or revise all, handing in their folder at the end of the term.

Purpose: I hate wasting time talking about grades and want instead emphasis on 'writerly' attitudes and behaviors. This plan gives me that. We talk about audience needs (including meaning and the importance of conventions) as well as writer responsibilities and practices."

Graduate State (large): "I move from teacher evaluation, emphasizing first 'you' (audience) awareness, then structure, editing and proofing, to more peer evaluation. Because group reports are often used in business, I have them plan a long report: they each write a proposal, a progress report, a long report, a cover letter and an abstract for a specific audience. They submit individual copies at each stage in this composing process; however, each group of four students evaluates these individual reports in order to submit only one final paper for a group grade. This strategy ensures group cooperation in revising; it requires them to examine purpose, focus, structure, emphasis, syntax, diction--in terms of primary and secondary readers--at every stage of the composing process. I always give clear instructions and time limits for group work, requiring them to focus first on primary traits and only later on editing and proof reading."

Four-year State (large): "Revision should be an essential part of every writing course. I have found Lanham helpful, although it must be modified to prevent the students from abridging content."

Four-year State (large): "I have most papers read in peer groups, but I do not count heavily on the suggestions being especially helpful to the writer. What I do value revision sessions for is for the student doing the suggestions becoming increasingly aware of problems to look for in his own work. To increase the value of the sessions, I always ask for written evaluations and factor them into the student's grade.

However, I have a back-up in my classes. After all the student revising/editing is done, the completed paper must come up to a certain standard on a rubric I use. If the paper does not reach the required level, it must be rewritten as many times as necessary to achieve the minimum standard before the next paper can be submitted. (A C grade can be earned by completing 5 papers per semester to this standard; for a B or A, the student must write 6 papers and in some of those exceed the minimum.)

Four Year: "To fill out your form would only encourage you to think and find that what you are doing academically respectable. It is silly, trivial, & ought to be discouraged at every possible turn. I seriously doubt that the results of the survey could be the 'substance' of any presentation worth hearing at the CCCC meeting. Very Sincerely,----------."

Graduate State (medium): "The main point I try to get across to my students is that revision requires much more than the correction of grammatical or graphemic infelicities--that revisions usually require the reshaping of what a writer produces in early drafts. I teach a method for discourse analysis from the beginning of the course, and show the students how they may use it to discover what they are trying to do and to assess just how well their style and structures suit their rhetorical aims."

Graduate State (large): "I encourage my students to revise at every step in writing their papers, and I occasionally give them exercises in editing a piece by a member of the class."

Four-year Private (medium): "Semester course; restricted to 15 students; 12-16 writing assignments (mostly rhetorical types or some variation of--comparison, contrast, definition, cause/effect, etc.); students may revise unlimited number of times; final evaluation is based on dossier of certain number of 'best' essays (about 80% of total submissions); no essays graded--only comments--until final grade determined by instructor (although students do do a self-evaluation); late papers and non-submissions have effect on grade; students also keep journal. Revising/editing essential to design of course. Has been a successful (all major) for 12 years. Text: Elbow, Writing with Power.

Graduate State (medium): "Students do one long writing project, which is revised extensively in the course of its writing, on suggestions of the instructor and in accord with the student's own insights. Other work is likely to be done in class (or to be poetry and other creative work, which may be revised under instructor's suggestions for possible submissions) and revision is not required. I do encourage students to revise, and recheck the papers (but not for grade) once revisions have been made. However, they almost never revise unless it is required."

Four-year Private (small): "My policy is that I have students revise only those assignments which I judge will benefit the students' writing. Sometimes, I make revision optional and let the students make the decision. I encourage students to keep all corrected papers to use as guides laters. Revising the same paper over and over, in my opinion, tends to stifle ideas and makes writing ineffective."

Four-year Private (small): "My comments are based on a single experience with Advanced Composition. The policy of the department is to emphasize expository writing and argumentation. Class size varies from 25-30 students; the students write 8-9 essays a semester using a variety of strategies.

Time constraints did not permit me to read several versions of every essay. Usually students revised their papers with the help of a tutor at the writing lab before submitting them for a grade. Students who earned less than a C were called in for a conference. I discussed the paper with the student and then recommended or required that he or she revise the paper and resubmit it for a grade. I used the technique of peer group evaluation offering guidelines for critiquing the papers. A limited number of papers (class essays) were distributed among the students who then discussed them in small workshops. Each group was required to identify the strengths and weaknesses of two papers (thesis, supporting evidence, organization, sentence skills, style, persuasiveness), to attempt a revision of the paper and to share the original and the revision with the whole class on the next day. No grade was involved. The students liked these workshops better when there were no names attached to the essays, but the technique was successful. The essays did improve."

Four-year Private (medium): "The entire class is divided into groups which meet after each assignment is completed. Each student has at least one paper critiqued by his group; he then rewrites that assignment for a grade. In addition I generally critique one paper per student per semester for his revision. On evaluations given at the end of the course this revision/critiquing strategy has been overwhelmingly applauded by the students. They see their skills and deficiencies alongside those of their peers and they also apply principles of the writing process. Most criticize in others the "mistakes" they are prone to make, therefore becoming more aware of their own weaknesses. Since I grade each student's critique, the results have been generally helpful to the revision process of the writers. The exact schedule varies according to the number of students in each group. Generally we meet in groups the two days following each of the eight assignments."

Four-year Private (medium): "Is this questionnaire worthwhile?"

Graduate State (large): "You need to revise your conceptions of revision--it is not some separable, easily defined "stage" but a continuous, integrate part of writing. We are always revising (I am revising my thoughts as I write you). Students write drafts for us, which we comment on in conference or in the margin, and which they revise as they write. Your questions are very hard to answer in any reliable way. I think you need to find other ways to conceptualize this."

Graduate State (large): "The more revision the better."

Four-year Private (medium): "First draft due mid-term. Numerous revisions, with instructor's help, follow those who fail to submit first draft my mid-term (about half); rely on peer tutorials. Tutors must be recommended by two instructors."

Graduate Private (medium): "In this particular course, analysis and assessment (which go toward 'editing/revision') are nearly as important as the first 'polished' creation. It seems very important that the student learn to be articulate off the page--concerning what is on the page, so that writing is a continuous dialogue btwn author-paper, writing-reader, reader-author, author-page (editing)."

Four-year Private (medium): "Revision is definitely less important in my Advanced Writing course than in Basic or Intermediate sections. My students are expected to improve style and mechanics from one major essay to another. After the first 4-6 weeks I don't find I need to concentrate on revision."

Graduate State (large): "The advanced composition classes involve a great deal of teacher/student interaction. Some work is done with discussing writing in class--a form of peer critiquing--but the revision process mainly is overseen by the instructor."

Graduate Private (medium): "Correct grammar and syntax should <u>never</u> be considered as merely an editing skill. To do so encourages poor grammar and syntax."

Four-year Private (medium): "We could do better! but are moving in the right direction."

Four-year Private (small): "<u>Important</u>!"

Graduate Private (medium): "My students write several drafts. I concentrate on revision in all but final few drafts: organization, support for general ideas, choice of topic, thesis, etc. In final few drafts, I concentrate more on editing: grammar, spelling, syntax, etc."

Four-year Private (small): "I have designed my Advanced Composition course roughly along the same lines as Thom Hawkins' Group Inquiry Techniques for Teaching Writing, ERIC 1976. Each Person writes about 12 papers; of these, 3 will be subjected to peer evaluation ('workshop') prior to final revision. The first workshop is on an ungraded paper, but the remaining two workshops help students with graded papers. All papers are graded, but not all papers by everyone are 'workshopped.' There just doesn't seem to be time. The class has 20 members, nearly all English Education majors, both primary and secondary. They work in groups of five. The groups are permanently assigned. By the way, the critiques given to the writer by his peers are also evaluated for the critic's final grade."

Four-year Private (small): "I find that having peers revise together produces several positive results:

- -it helps them overcome fear of criticism (since they must all criticize one another at some point);
- -it encourages them to become their own editors and not to rely on me as sole authority (which also helps them see the subjectivity of one's judgments on writing);
- -it gives them at oral presentation and at reading (and listening to) their prose aloud (since I aks them to read their papers aloud before we begin editing).

I use R. Lanham's Revising Prose to get them going.

Four-year Private (small): "I don't use peer revision. I do give assignments that involve revising other people's work. For example, the students may be asked to revise writing that appears in the student newspaper or memorandums that they receive from administrative offices at the college.

Each student has an individual conference with me on each paper that she writes. Each conference is scheduled for a minimum of one hour. (At times a conference will run for two or even three hours.) The student and I revise her paper sentence by sentence during the conference. This method is time consuming, but the students appreciate it--and I enjoy it. I do not give the students a syllabus. I like to adapt the assignments to the particular group of students I have in a given semester. I also find that many students appreciate having a voice in deciding when assignments are due and other such matters."

Four-year Private (small): "I stress revision and firmly believe in its value as an explicit part of the course rather than as a silent partner, so to speak. I need to revise my writing--and like others to give me advice. I don't feel that help in any way diminishes me or indicates that I can't write. Students should be accorded the same help without our feeling as if we're hand-holding or some such rot--'writing the paper for them,' etc."

Graduate State (large): "Writing is rewriting. What else can be done is an advanced composition course?"

Graduate Private (large): "Revision plays a large part in our advanced composition program, but we have no specific rules governing it in the department. Each teacher determines the approach, amount, and weight of revisions."

Graduate State (large): "In advanced comp the students are much more receptive to comments leading to revision; they expect it as part of their work--not so freshman comp. Also, they are willing to communicate, whereas in basic the student wants to make 'personal' statements."

Four-year Private (small): "I'd be glad for a list of advanced composition texts found useful by others. I've usually adapted a good freshman text to my purposes--McCrimmon's usually."

Graduate State (large): "Revision in advanced comp yield a much more polished style--perhaps because the student has more confidence, having discovered not only 'what the teacher wants' but an awareness of what can be accomplished over and above the basic requirements of decent writing. One of the chief functions of an advanced comp class can be to give the student a sense of adventure within the confines of writing conventions. The conventions can become not a threat but a solid basis which in turn gives the student, often for the first time, a sense of power in writing. Without a chance to edit/revise it is difficult for the student to gain that additional 'edge.'"

Graduate State (large): "I feel it is the way students make progress--I have my students do a self-evaluation and a peer-evaluation for every paper they write. The important thing is to keep track and make sure they're putting their revision learning to use in the first attempts of succeeding writing; I usually have one or two papers at the end of the course which they can't rewrite after it's once turned it to push them to make the revision process part of the writing process. Still tough going. . . ."

END OF "SUBJECTIVE COMMENTS AND REFLECTIONS ON REVISION/EDITING IN ADVANCED COMPOSITION" (Question 10).